

Binaybayon: A dance composition

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ABSTRACT

The purpose of this study was to compose a dance for the Baybayanons (people of Baybay City, Leyte), with the aim of developing a video documentation based on the dance composition. The study utilized the descriptive design and ethnographic. Twenty-five were selected from the potential informants and 12 from the 25 approached were chosen purposively as key informants. As a largely farming and fishing community, the people always asked for the Blessed Immaculate Conception's blessings to give them good harvests and bountiful catch. Since then, the Baybayanons offered a "*Sidong*" – which means a dance of veneration and thanksgiving as an expression of their fervent love, devotion and gratitude to the Blessed Mother. There were no basic steps being followed by the people. They danced according to what they feel. But more than thirty years had passed and this religious practice almost faded out and was no longer observed by many Baybayanons. It was in 2008 that the Baybay Tourism Investment and Promotion Office (BTIPO) officially revived the "*Sidong*" with its new name "*Binaybayon*". The researcher being a member of the Festival Committee in Baybay, Festival Choreographer and Dance Director was commissioned by this office to compose dance steps that are authentic binaybay in character as a veneration and thanksgiving to the Blessed Immaculate Conception – The Patroness in Baybay for the new generation to learn and emulate.

Keywords: *binaybayon, dance composition, Baybay Tourism Investment and Promotion Office, Blessed Immaculate Conception*

I. INTRODUCTION

With the introduction of Christianity in Baybay since its discovery as a settlement, the people had long venerated the Blessed Immaculate Conception. The Blessed Immaculate Conception was noted to have protected the people of Baybay from the ravages of World War II and natural calamities as cited by Sales (2005).

It was due to the rapid modernization that the younger generation prefer for popular culture rather than the traditional one. It is like the indigenous dance of Bogo City, Cebu called

"*Kuyayang*" that is a dance for social occasions of the natives which was no longer practiced at present (Aviles, 2008). It is on this condition that Aviles felt the importance of reviving the dance for the Bogohanons especially the new generation to gain knowledge of their own culture. The researcher shared the same sentiments with Aviles because both Bogo City, Cebu and Baybay City, Leyte faced the same problem which brought about the rapid erosion of traditional dances.

It is on this context that the researcher is motivated to conduct an indigenous dance

research in Baybay City, Leyte depicting the ways of life of the Baybayanons, their beliefs, culture, practices, traditions, livelihood, and values in order to revive the lost part of the history of Baybay and bring it to the new generation.

II. THEORETICAL FRAMEWORK

This study is anchored on the Theories of Cultural Universals and Cultural Transmission and supported by the Theory of Axiology and the Theory of Sociology.

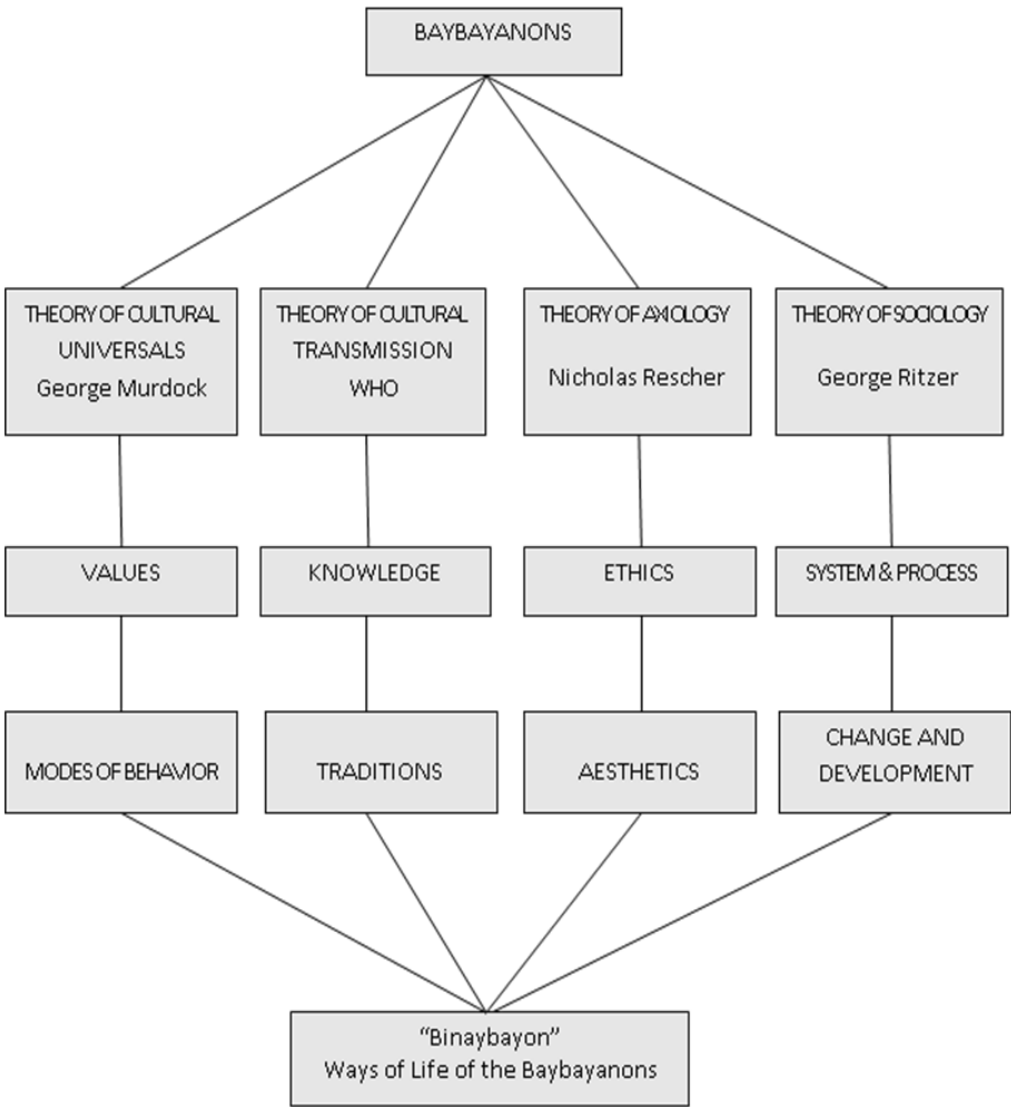


Figure 1. Schematic Diagram of the Theoretical Framework of the Study.

The Theory of Cultural Universals of George Murdock, et.al. as cited by Schultz and Lavenda (2009) is defined as anything common that exist in every human culture on the planet yet varies from different culture to culture, such as values and modes of behavior. Folk dance is a great example of a cultural universal because it exists in every culture as form of expression, social interaction, or presented in a spiritual or performance setting.

According to the World Health Organization (2009), the Theory of Cultural Transmission, which is the passing of new knowledge and traditions of culture from one generation to the next is very important. Transmission happens every day and all the time. Everything people do and say provides cultural transmission in all aspects of life. One example is the way the dance has formed all over the world, each with its own distinct way of interpretation formed by any such culture. Each, separate translation of the meaning of dance is an example of cultural transmission, passed from one culture to the next.

These Cultural Theories strived to explain how Baybayanons relate to each other and/or the surrounding environment. In addition, it examines the culture of Baybay and try to understand or predict how or why they react a certain way. "*Binaybayon*" could be an effective means of transmitting the beliefs, culture, practices, traditions, livelihoods and values of people from the past to the future generation.

This study is supported by the Theory of Axiology and the Theory of Sociology. The Theory of Axiology of Rescher (2005) is the study of values or goodness, in its widest sense. It is either the collective term for ethics or aesthetics. Ethics investigates the concepts of "right and good" in individual and social conduct. Aesthetics studies the concepts of "beauty and harmony". This study is so fitting in the sense that this study attempts to preserve the values of the people in the aesthetic form through the indigenous dance, "*Binaybayon*".

The Theory of Sociology of Ritzer (2007) which defined as a set of interrelated ideas that allows for the systematization of knowledge of the social world. This theory built on the Grand

Theory and Everyday Life Theory Orientations. The Grand Theory are attempts to deal with society as a whole to explain the structure of the system and the processes of change that produce what we call, human history. On the other hand, Everyday Life Theory focus on, sometimes mundane, human behavior in an attempt to explain individual action and interaction between individuals, as well as beliefs, attitudes and values within the context of groups and the broader social system. This theory looks at change in terms of development. Thus, the researcher will look into the Baybayanons ways of life – how they strengthen their beliefs, culture, practices, traditions, livelihood and values or how it deteriorates in some degrees.

The researcher observed that in Baybay, more than thirty years had passed the "*Sidong*" – which means a dance of veneration and thanksgiving. It is an expression of Baybayanons fervent love, devotion and gratitude to the Blessed Immaculate Conception that almost faded out and was no longer observed.

Anderson (1986) explained that dance is the most perishable form of Arts. It is forever in danger of vanishing. The researcher, as dance educator, is inspired in reviving the "*Binaybayon*" for it displays the peculiar way of life among Baybayanons.

Statement of the Problem

The purpose of this study was to compose a dance for the Baybayanons.

The following specific questions were answered:

1. What are the ways of life of the people of Baybay City, Leyte based on the following: beliefs, culture, practices, traditions, livelihood, and values?
2. What dance can be composed based on the ways of life of the Baybayanons in terms of: title, meaning, place of origin, background, dance culture, dance classification, ethnolinguistic, and dance properties?
3. What dance steps can be transcribed using Francisca R. Aquino notation?
4. What musical score can be notated for the dance accompaniment?

5. What video documentation can be developed based on the dance composition?

III. METHODOLOGY AND PROCEDURES

Research Method

This study utilized the qualitative design and ethnographic approaches. This is descriptive in nature because this presents the present status and studied the origin and development of the Binaybayon Dance in Baybay City, Leyte. This ethnographic study aimed to gather an in-depth understanding of Baybayanon ways of life that included the what, why, and how it was developed and changed in time.

Environment

The study was conducted in Baybay City, Leyte. It is a place nestled in between the mountains in the east and the sea in the west. It is known for its many waterfalls, rivers and creeks that flowed from its richly forested mountain range along the Leyte Central Cordilleras. With the abundance of water, farmers for many centuries had planted rice as a major crop along with coconut. The water that flows down to the sea brings nutrients that give fishermen along its shores bountiful fish catch.

Baybay have a population of 110,000 with a land area of 46,050 hectares. The resources that were given by the bountiful waters from its mountain, land, rivers, and sea had sustained the people of Baybay since its discovery until at present.

Informants and Sampling Procedure

The key informants of the study were twelve elders from the City of Baybay who are sixty years old and above, chosen purposively from the twenty-five general informants.

Research Instruments

The main instrument used in this study was the researcher made interview guide that contains all the inquiries for the dance composition. Other documentation supplements were used in this study (video camera and digital camera for the recording of the dance steps and music).

Research Procedures

The researcher asked a formal permission from the Office of the Mayor of Baybay City, Leyte to conduct this dance research. The researcher personally administered the interview by meeting the key informants in their respective homes. Proper instructions were given by the researcher to the key informants before the start of the interview. The researcher served as the scribe in this study by writing down all the responses of the key informants during the interview using the interview guide.

Data Analysis

After the interview, the researcher checked the key informant's responses. To give in-depth analysis of the study, a quasi-statistic was employed by counting the number of words or phrases often mentioned from the interview. Data gathered were analyzed and interpreted in a descriptive narrative form. Other data gathered with the use of documented supplements were analyzed and interpreted. Recorded dance steps were analyzed and transcribed using the Aquinotation Method. Recorded music for the dance accompaniment was notated.

IV. RESULTS

Results from Ethnography

A descriptive narrative analysis derived from the common answers or reactions among the key informants during the interview along with other data from the documentation supplements.

1. WAYS OF LIFE OF THE PEOPLE OF BAYBAY CITY, LEYTE

1.1 Beliefs. The Baybayanon's conviction on something that is true is personalistic and explains the physical reality in a religious and metaphysical manner that leads them to believe the following:

Veneration to the Blessed Immaculate Conception. Baybayanons are pious people. They venerated the Immaculate Conception especially that She is their Patroness. The whole month activities on December like the praying of the Holy

Rosary, the sacrifices offered during the Perpetual Dawn Rosary mirrored the love, devotion and strong belief of the Baybayanons to the Blessed Virgin Mary.

Catechism. Catechetical instructions penetrated in the public schools which help much the Baybayanons to gain knowledge in their belief thus strengthened their faith in God. Many Baybayanons especially the Senior Citizens volunteered to teach catechism in public schools both in Secondary and Elementary.

1.2 Culture. The Baybayanons set of shared attitude and manners are reflected in its culture as their common learned way of life:

Moderate in Celebrating Special Occasions. Any special occasions like fiestas, Christmas and birthdays are celebrated moderately for food and wine. The meager budget is stretched beyond means to sustain the whole celebration. Due to the call for celebration, sometimes the head of the family is pushed to borrow money in order to defray the expenses.

Giving High Regards to Politicians. Part of the Baybayanons culture is giving high regards to politicians. Whoever are elected and became prominent were given due respect and always been followed.

1.3 Practices. An established way of life for Baybayanons customary code of behavior especially on one that has developed through experience and knowledge.

Hermana/Hermano Mayor During Fiesta. Baybayanons have a practice of Hermana/Hermano Mayor during fiesta celebration. The Hermana Mayor who has a generous heart will share her blessings by letting the people to dine in their place.

Reunions. An occasion for Baybayanons in getting together. It is an opportunity for clans, families, and classmates of reminiscing the shared moments or bonding.

Bayanihan. Baybayanons have different practices of bayanihan like “ayon-ayon” or “tagbo” – these are Binaybay terms for bayanihan in farming. Farmers are helping one another in

planting and harvesting their crops. They enjoy working with the company of their co-farmers. In this process cooperation and unity are being developed. With cooperation, completion of work is expedited.

1.4 Tradition. It is a long established pattern among Baybayanons to handing down beliefs, customs, folklores and information from one generation to another.

Fiesta Celebration. Baybayanons celebrate fiesta in honor of the Patron Saint in their respective barangays. Community residents flock together in the chapel to recite the nine days novena. It strengthens the teamwork among the folks because every activity is participated by the residents.

All Souls Day Celebration. Most Baybayanons who are working outside Baybay will usually come home to visit the tomb and offer prayers, light candles, and flowers to their deceased loved ones and relatives.

Helping and Supporting Other Family Members. The elder member of the family who is earning extends support to the other members who are still studying help the other siblings when they finish. This is commonly observed among average and low economic groups.

1.5 Livelihood. The following are the Baybayanons occupations or means of living:

Farming. It is the most important livelihood in Baybay being an agricultural community. The major crops are rice, corn, coconut, abaca, root crops, fruits and vegetables. Farm products are generally sold in the market especially during “*tabo*” days on Tuesdays and Saturdays. Some farmers are adopting already the modern technologies in farming – the use of chemicals and fertilizers in order to have a good harvest.

Fishing. It is another source of livelihood for Baybayanons since Baybay is located on a coastal area. Fish vendors are observed to sell their fish at the sidewalk, making the place unsightly to visitors.

Small-Scale Livelihood. Some barangay women are trained to engage in some small-

scale livelihood like preparing local delicacies (“*moron*”, “*lidgid*”, “*budbud*”, “*bingka*” and “*puto*”) to meet the demands and necessity for the whole family, even just to make it through the day.

“Pot-pot” Driving. Most common livelihood for the low average men in Baybay is “*pot-pot*” driving. The drivers painstakingly ignored the weather in order to sustain their living.

1.6 Values. These are the things and ideas that are considered good, important, special and desirable in life for the Baybayanons.

Family Togetherness. Close family ties is evident among Baybayanons. They value the importance of family togetherness. Most children are somewhat encouraged to stay in the household or neighborhood even when they are married or having stable job for easy parental safeguard and access.

Respect to Elders. Parents taught their children to respect the elders. They set as role models to the young like. They emphasize the kissing of hands and addressing of “*manoy*” or “*manang*”.

Care of the Sick. Baybayanons have the heart to take care of the sick member in the family. They do their best to regain the health of their loved ones.

Peace and Order. Baybayanons value peace and order. They are lovers of peace. That is why Baybay is a peaceful place.

Cleanliness. It is very evident during Sundays that barangay officials conducted “*pintakasi*” – this refers to the bayanihan cleaning in the barangay that is participated by the residents.

2. DANCE COMPOSED BASED ON THE WAYS OF LIFE OF THE BAYBAYANONS

2.1 Title. “Binaybayon”

2.2 Meaning. A veneration and thanksgiving to the Blessed Immaculate Conception.

2.3 Place of Origin. Baybay City, Leyte

2.4 Background/Content. “*Binaybayon*” is usually danced during the fiesta celebration

of the City. It is a lively dance and has a great reverend to the Blessed Immaculate Conception - the Patroness in Baybay as seen in the dance figures as a manifestation and expression of the Baybayanons fervent love, devotion, and gratitude to the Blessed Mother. This faith will prevail from sunrise to sundown, from its early years to the present.

2.5 Dance Culture. The dance depicts a Lowland Christian Culture.

2.6 Dance Classification. It is classified as a Religious Folk Dance.

2.7 Ethnolinguistic. The natives of Baybay City are called Baybayanons, an ethno- linguistic group in the Province of Leyte.

2.8 Dance Costume. The costume of the dance reflects a Visayan Rural Culture: “*Baro’t Saya*” or “*Kimona and Patadyong*” for the girls; “*Kamisa de Tsino*” and loose trousers for the boys. The dancers will wear an appropriate footwear.

2.9 Dance Properties. The dancers each hold handkerchiefs, candles, and farm products that are used in the specified time during the performance as part of the dance properties.

3. DANCE STEPS TRANSCRIBED USING FRANCISCA R. AQUINO NOTATION OR AQUINOTATION METHOD

The interpretation of dance movements were manifested by the respondents during the interactive interview and supported by viewing the recorded dance movements from the video camera. These movements can be transcribed using the Aquinotation Method.

BASIC DANCE STEPS:

- a. **Cross-Step.** Music: 4₄ time. Counts: 1, 2, 3, 4.
Cross the L (R) foot in front the R (L) foot.....ct. 1
Step the R (L) foot sideward right (left) and
Cross the L (R) foot in front the R (L) foot..... ct. 2
Put the weight on the L (R) foot at the end
of the cross on the second count. This is done
alternately to the right and left side.....cts. 3, 4

- b. **Step – Close.** Music 4_4 time. Counts: 1, 2, 3, 4.
 Step the R (L) foot forward.....ct. 1
 Step the L (R) foot close to the R (L) foot
 in first position.....ct. 2
 and step R (L) foot backward.....ct. 3
 Step the L (R) foot close to the R (L) foot
 in first positionct. 4
- c. **Step – Hop.** Music 2_4 time. Counts: 1, 2.
 Step R (L) foot forwardct. 1
 Hop on the same foot and raise the L (R)
 foot in rear.....ct. 2
- d. **Three – Step Turn with a Point.** Music 4_4 time.
 Counts: 1, 2, 3, 4
 Step the R (L) foot to second position.....ct. 1
 Turn right (left) about.....ct. 2
 Turn right (left) about.....ct. 3
 And point the L(R) foot to the left(right)side ct. 4

HANDS MOVEMENT:

- a. **Arms Obliquely Downward** – both arms are 45 degrees angle downward or in inverted V position.
- b. **Arms Obliquely Upward** – both arms are 45 degrees angle above the head or in V position.
- c. **Arms Sideward** – arms are sideward in horizontal chest level.
- d. **Hands Waving** – both arms are above the head, palms facing forward, moving the wrist to the right and left directions alternately.
- e. **“Kumintang”** – moving the hands from the risk either in aclockwise or counterclockwise direction.
- f. **Reverse T Position** – arms are side horizontal, but elbows bent at right angles, forearms parallel to head, palms forward or facing inward, fist loosely closed.

DANCE INSTRUCTIONS: “BINAYBAYON”

KARATONG: Rolling for sixteen counts.

DANCERS : Meet at the center in eight counts. Then put down the farm products in four counts. Dancers will go to their proper places in four counts.

PROPERTY : Farm Products

KARATONG: Preparatory Beats (cts. 1, 2, 3, 4)

FIGURE I

Music A

- a. Take cross-step to the right (cts. 1, 2, 3, 4), both arms overhead, palm facing upward, moving both arms in a circular clockwise movement..... 1 M
- b. Repeat (a) to the left.....1 M
- c. Repeat (a) and (b).....2 M
- d. Take three – step turn to the right (cts. 1, 2, 3), then point left foot to the side (ct. 4), arms sideward, chest level, and palm facing sideward.....1 M
- e. Repeat (d) to the left.....1 M
- f. Step the right foot forward, both arms obliquely upward (cts. 1, 2); Step the right foot at the back, both arms obliquely downward (cts. 3, 4).....1 M
- g. Repeat (f) once.....1 M

FIGURE II

KARATONG : Rolling for four counts (cts. 1, 2, 3, 4). Preparatory beats (cts. 1, 2, 3, 4).

PROPERTY : Dancers are holding handkerchiefs in both hands.

Music B

- a. Starting with the right foot take four step-close forward, with both arms holding handkerchiefs, place the left hand on the waist while the right arm overhead waving to the right and left alternately (cts. 1, 2, 3, 4, 5, 6, 7, 8).....2 M
- b. Take four steps turn to the right back in place, hands on the waist (cts. 1, 2, 3, 4).....1 M
- c. Take four step-close in place, both arms overhead waving to the right and left alternately (cts. 1, 2, 3, 4).....1 M
- d. Repeat (a), (b), and (c) to the left.....4 M
- e. Repeat (a), (b), and (c)..... 4 M
- f. Repeat (d)..... 4 M

KARATONG: Rolling for four counts.

DANCERS : Will keep the handkerchiefs.

FIGURE III**Music A**

- a. Step the right foot forward, Step the left foot close to the right foot in first position (cts. 1,2), Step the right foot backward, Step the left foot close to the right foot in first position (cts. 3, 4), Both arms chest level, bring the right arms overhead.....1 M
- b. Repeat (a) to the left.....1 M
- c. Repeat (a) and (b).....2 M
- d. Take four step-close in place, both arms overhead, palm facing upward moving both arms in a circular clockwise movements (cts. 1, 2, 3, 4).....1 M
- e. Take four step-close in place, both arms sideward, palm facing upward moving both arms in an outward circular movements (cts. 1, 2, 3, 4).....1 M
- f. Repeat (d) and (e).....2 M

KARATONG : Rolling for four counts.

DANCERS : Are kneeling

FIRST CHANT: VIVA MARIA!

FIGURE IV**Music B**

- a. Arms folding on chest level, bring right arms obliquely overhead (cts. 1, 2, 3, 4), then bring the left arm obliquely overhead (cts. 5, 6, 7, 8).....2 M
- b. Close hands together above the head (cts. 1, 2, 3, 4), then place hands chest level (cts. 5, 6) and bow the head (cts. 7, 8).....2 M
- c. Hands folding on chest level, bring both arms obliquely downward (cts. 1, 2, 3, 4), then bring both arms sideways (cts. 5, 6), and arms close overhead (cts. 7, 8).....2 M
- d. Place both arms on chest level (cts. 1, 2, 3, 4) and bow down from the waist (cts. 5, 6, 7, 8).....2 M
- e. Repeat (a) and (b).....2 M
- f. Repeat (c) and (d).....2 M

FIGURE V

KARATONG: Rolling for four counts.

PROPERTY : Dancers are holding candle in each hand.

Music A

- a. Starting with the right foot take four step-close, both hands holding a candle execute kumintang in reverse T position (cts. 1, 2, 3, 4).....1 M
- b. Repeat (a) to the left.....1 M
- c. Repeat (a).....1 M
- d. Take four steps turn to the left, arms in reverse T position (cts. 1, 2, 3, 4).....1 M
- e. Repeat (a), (b), (c) and (d).....4 M

KARATONG : Rolling for four counts.

DANCERS : Will keep the candles.

FIGURE VI**Music B**

- a. Take eight step-close in place, arms sideward with palm facing upward moving both arms in an outward circular movements (cts. 1, 2, 3, 4, 5, 6, 7, 8).....2 M
- b. Take four step-close in place both arms waving overhead (cts. 1, 2, 3, 4).....1 M
- c. Step right foot forward and bend knees both hands touch the ground (cts. 1, 2) then take a hop step with the right foot and clap both hands overhead (cts. 3, 4).....1 M
- d. Repeat (a), (b) and (c) to the left.....4 M
- e. Repeat (a), (b) and (c).....4 M
- f. Repeat (d).....4 M

KARATONG : Rolling for four counts.

SECOND CHANT: VIVA MARIA!

REPEAT FIGURES I – VI WITH THE USE OF FARM PRODUCTS FOR OFFERING

THIRD CHANT : “SALAMAT BIRHIN DE LA IMMACULADA CONCEPCION SA IMONG PANABANG UG PANALIPUD”

KARATONG : Rolling for eight counts. Preparatory Beats (cts. 1, 2, 3, 4)

EXIT**Music A**

- a. Take four step-close in place, hands holding a basket, bring arms overhead (cts. 1, 2, 3,

- 4).....1 M
- b. Take four step-close in place, bring arms downward front (cts. 1, 2, 3, 4).....1 M
- c. Repeat (a).....1 M
- d. Repeat (b).....1 M
- e. Repeat (a), (b), (c) and (d).....4 M
- f. Take step-close forward both arms overhead.....16 M

DANCE ILLUSTRATIONS:

Figure I.

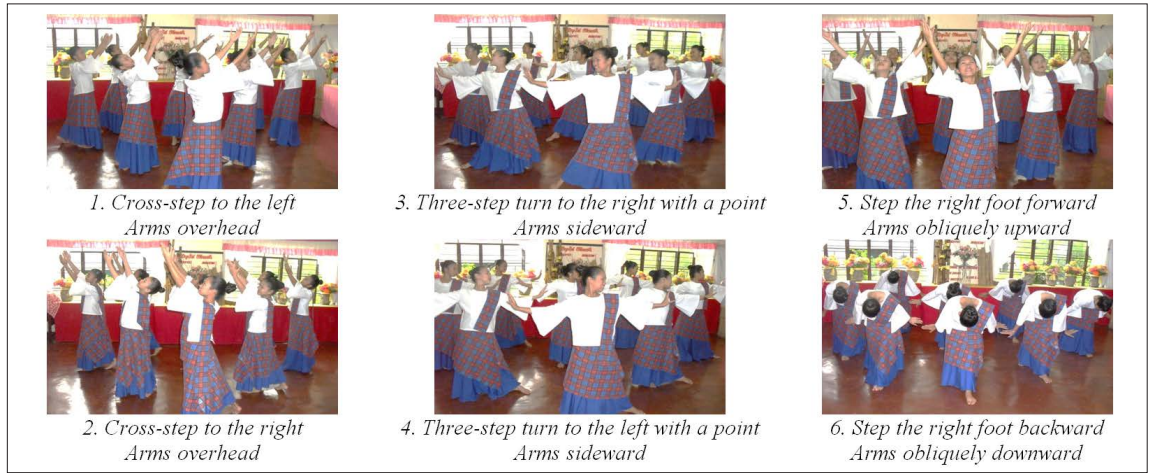


Figure II.



Figure III.

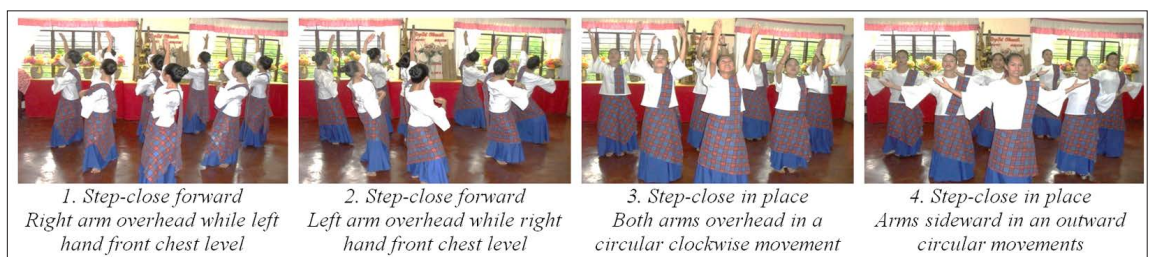
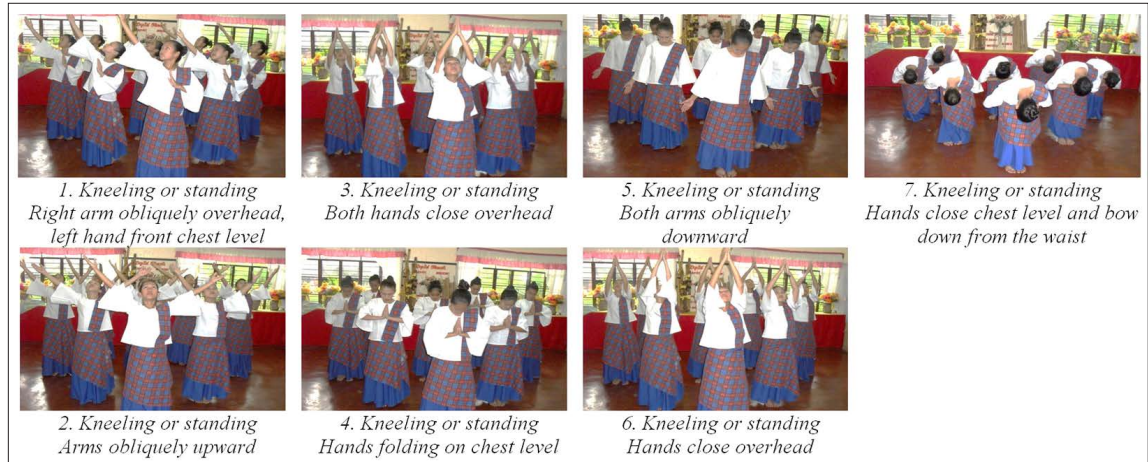
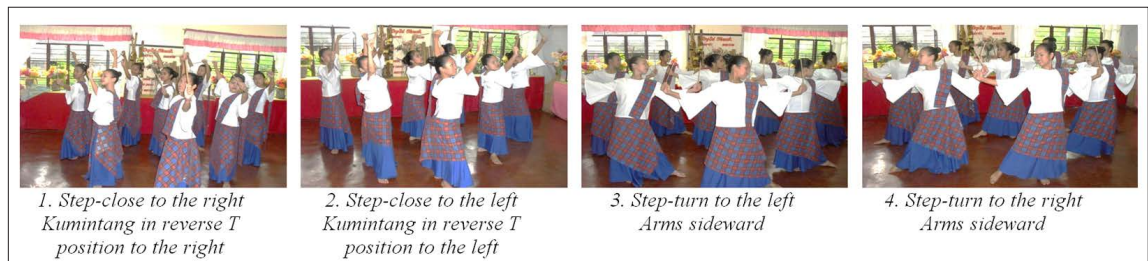


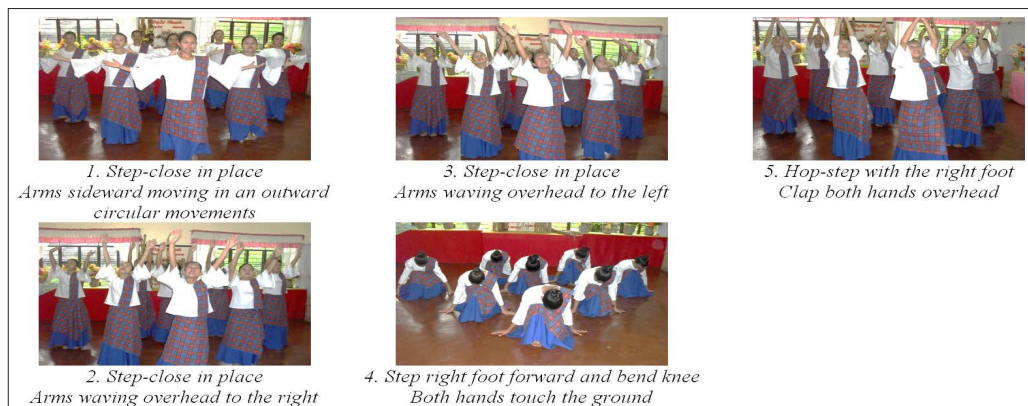
Figure IV.



FigureV.



FigureV.



4. MUSICAL SCORE NOTATED FOR THE DANCE ACCOMPANIMENT

The music accompaniment of the dance is played in lively rhythm in $\frac{4}{4}$ time signature. The music is divided into two parts: Music A and the Music B. Music A is played in unison while Music B is played in four parts simultaneously.

The musical instruments used in playing the music are the following:

- Bamboo Flutes – are used to play the melody.
- Guitars and Ukuleles – are used to play the chords.

- *Karatong*, *Patunggok*, and Triangle – are used to play the rhythm.
- Rain-makers and Chimes – are used for the sound effects.

Some of the musical instruments used in the dance accompaniment are made up of bamboos like bamboo flute, *karatong*, *patunggok* and rain-maker because bamboos are widely grown in Baybay and the used of indigenous materials is highly promoted on this study.

BINAYBAYON

MUSIC A CRIS ESCASINAG

MUSIC A

MUSIC B

F1 C

F2 C

F3 C

F4 C

F1-4 C

V. CONCLUSION

Baybayanons had long venerated the Blessed Immaculate Conception with a strong conviction of being their protector from the natural calamities and bad elements. They had a great reverend to the Blessed Immaculate Conception as manifested in their beliefs through the praying of the Holy Rosary, the sacrifices offered by joining the Perpetual Dawn Rosary, and the affiliation of some Baybayanons to the Legion of Mary, Confraternity of our Lady of Lourdes, World Apostolate of Fatima (WAF) and Daughters of Mary Immaculate (DMI). “*Binaybayon*” is worthy of spiritual and cultural preservation, hence, it displays peculiar culture of Baybayanons as shown in the movements of the dance.

VI. RECOMMENDATIONS

Anchored on the findings of the study, the following are recommended:

The “*Binaybayon*” should be preserved for it serves a strong identity and rich legacy to the Baybayanons through an endorsement by the Baybay Tourism Investment and Promotion Office (BTIPO) and duly approved by the Office of the City Mayor.

The “*Binaybayon*” should be learned by the new generation by integrating the dance in the Physical Education classes both in Elementary and Secondary Schools through a Resolution endorsed by the Baybay Tourism Investment and Promotion (BTIPO) and duly approved by the Department of Education in the Division of Baybay.

The “*Binaybayon*” being a Religious Folk Dance should be performed in the Church as a veneration and thanksgiving to the Blessed Immaculate Conception during the feast day in Baybay City, Leyte (every 27th day of December) through a Resolution endorsed by the Immaculate Conception Parish Pastoral Council and duly approved by the Immaculate Conception Parish Priest.

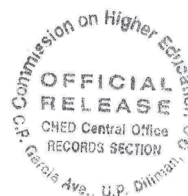
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Republic of the Philippines
OFFICE OF THE PRESIDENT
COMMISSION ON HIGHER EDUCATION



CHED MEMORANDUM ORDER

No. 15
Series of 2014

SUBJECT: CHED ACCREDITED RESEARCH JOURNALS

In accordance with the pertinent provisions of Republic Act (R.A.) No. 7722, otherwise known as the "Higher Education Act of 1994", for the purpose of promoting/enhancing the research productivity of higher education institutions (HEIs), and pursuant to CHED Memorandum Order (CMO) No. 5, Series of 2012, *Revised Guidelines for CHED Accreditation of Research Journals and Providing Incentives Therefor*, and Resolution No. 200-2014, the journals listed below, having passed the evaluation done by a team of Technical Experts, are hereby declared as CHED Accredited Research Journals (Batch 8) for 2014-2016.

1. CATEGORY A- 2 (Journals with score range of 85-100)

No.	Title of Journal	Affiliated Institution/ Organization	Category/ Effectivity	Remarks
1	Science Diliman	University of the Philippines – Diliman	A-2/2014-2016	Accredited A-2/2014-2016
2	The Bukidnon State University Research Journal	Bukidnon State University	A-2/2014-2016	
3	Recoletos Multidisciplinary Research Journal	University of San Jose - Recoletos	A-2/2014-2016	Upgraded from Category B to Category A-2
4	PRISM	Negros Oriental State University	A-2/2014-2016	

2. CATEGORY B (Journals with score range of 70-84)

5	SDSSU Multidisciplinary Research Journal	Surigao del Sur State University	B/2014-2016	Accredited B/2014-2016
6	UV Journal of Research	University of Visayas	B/2014-2016	
7	The Journal of Educational and Human Resource Development	Southern Leyte State University	B/2014-2016	
8	Journal of Multidisciplinary Studies	Misamis University	B/2014-2016	

CHED Accredited Research Journals are entitled to the incentives stipulated in CMO No. 5, s. 2012.

This CMO shall take effect on May 26, 2014.

Quezon City, Philippines, May 26, 2014


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